

SALE NUMBER 1723
ON FREE PUBLIC EXHIBITION FROM SATURDAY, MARCH TENTH

THE IMPORTANT
ART COLLECTION OF
MADAME DE LA P....

OF PARIS, FRANCE

RARE FURNITURE
OF THE GOTHIC, FRANÇOIS I AND HENRI II PERIODS

IMPORTANT SCULPTURES
OF THE ROMANESQUE AND GOTHIC PERIODS
INCLUDING REMARKABLE CAPITALS OF THE XIITH CENTURY
FROM CLERMONT-FERRAND, ST. SERVIN IN TOULOUSE, ETC.
A MONUMENTAL XIITH CENTURY STATUE FROM CAEN, NORMANDY
OTHER STATUARY IN LIMESTONE AND WOOD OF THE XIIITH, XIVTH
AND XVTH CENTURIES FROM THE CATHEDRALS OF STRASSBURG,
CHARTRES, ETC.

STAINED GLASS WINDOWS
OF THE XIIITH AND EARLY XVITH CENTURIES

PAINTINGS
OF THE FRENCH AND FLEMISH PRIMITIVE SCHOOLS
AND PORTRAITS OF THE RENAISSANCE

DECORATIVE TEXTILES
ECCLESIASTICAL VESTMENTS OF THE XVTH AND XVITH CENTURIES
DECORATIVE CHURCH HANGINGS FROM VALLADOLID, ETC.

SIX FLEMISH HUNTING TAPESTRIES
OF THE PERIOD OF LOUIS XII, ABOUT 1500 A. D.

TO BE SOLD BY AUCTION
SATURDAY AFTERNOON, MARCH SEVENTEENTH
AT TWO-THIRTY O'CLOCK

1923
THE ANDERSON GALLERIES
[MITCHELL KENNERLEY, PRESIDENT]
PARK AVENUE & FIFTY-NINTH STREET, NEW YORK

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SALES CONDUCTED BY MR. FREDERICK A. CHAPMAN

INTRODUCTION

MODERN art is nearly always a means of expression for an individual. The art of the Middle Ages is the expression of a faith common to all, from the poorest roturier to king and prelate. It is a plastic rendering of the living spirit of Christianity; and whether expressed by the crude hand of the peasant carver or the master of the "fabrique" of a great cathedral, this spirit remains the same. The humblest work has significance. Like the single stone in the wall of a cathedral, it may be in itself apparently unimportant, yet it is an essential part of the edifice of Gothic art.

Even the great masters of the Middle Ages had no spirit of self-assertion, of "expressing their individuality". They worked and died anonymously. Old account-books may reveal a name here and there, but never an identity. Had it been otherwise, these men could not have done the work they did. Yet their masterpieces, though they may penetrate deeper into the meaning of Christianity, are no more tense in feeling than the humble carvings made for the village church.

In Europe, many have grown up in the shadow of the cathedrals; and there the teaching of the cathedrals, though they speak a half-forgotten language, is still heard and understood. Some revere it; others scoff at it. Yet even the scoffers show, by their very antagonism, that they have listened to it, though against their will. Only the sentimentalists and romanticists fail to comprehend.

It is not enough to love a thing merely because it is old, or quaint or historic. Gothic art must be seen as it was conceived, religiously. Those who have not sanctuaries in their hearts will not be able to understand the sanctuaries of the thirteenth century.

The collection of Madame de la P.... consists mainly of statues and ornaments that were formerly in French mediæval churches. There are few art lovers in America who are interested in such works: they seem too remote. Only those who have understood the eternal message of Gothic art have wished to embellish their lives through the possession of some of its austere masterpieces. Some may hear that message for the first time through the present collection.

A catalogue of such works can limit itself to a minute description of detail, omitting the essentials, or it may try to suggest some of the intensity of thought and feeling that created them. In this catalogue, the latter course has been followed, in the hope of contributing to a better understanding of an art which is the plastic expression of the foundations of our modern civilization.

R. M. RIEFSTAHL, PH.D.

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SALE SATURDAY AFTERNOON, MARCH SEVENTEENTH
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DINANDERIE

NUMBERS 1-5

- 1 DINANDERIE JUG FLEMISH, 16TH CENTURY
The body globular with ringed bandings. The narrow spout with grotesque mask ornament. Small handle with double acorn thumb knob. *Height, 7½ inches*

- 2 PAIR OF BRONZE CANDLESTICKS FRENCH, 15TH CENTURY
Short circular column, gradually widening by a series of grooves into the wide, round base. Top with round pierced basin and pricket. (2)
Height, 13¾ inches

3 BRASS CHANDELIER

FLEMISH, 17TH CENTURY

With three rows of deeply curved and scrolled branches, all ornamented with bird motives, the birds on the lowest branch being set on pierced diamond-shaped motives. On the top, below the suspension ring, a bird ornament with widespread wings. Each of the three rows of branches with six lights.

[SEE ILLUSTRATION]

4 BRASS CHANDELIER

FLEMISH, 17TH CENTURY

A long baluster-shaped column, fitted with two branches, each with six lights. The branches deeply curved and scrolled and ornamented near the socket with interesting double-headed eagle motives. Near the top of the column, below the suspension ring, double-headed eagle with widespread wings. Has been fitted for electricity.

5 DINANDERIE LECTERN IN TWO PARTS

FLEMISH, 16TH CENTURY

From the Cathedral of Louvain. The reading shelf pierced with bold scrolled leaf and flower motives and set into deeply curved bracket support, ending in scrolled floral finial. *Size of shelf, 19 x 15 inches*



ROMANESQUE AND GOTHIC SCULPTURES
IN WOOD AND STONE

NUMBERS 6-40

6 PART OF A STONE BAS-RELIEF

FRENCH, EARLY 16TH CENTURY

The Slaughter of the Innocents. An excellent work of the school of Champagne, showing in the graceful rhythm of masses and lines the influence of the Italian high Renaissance, which lifts this composition beyond the gruesome realism with which the previous century would have represented the subject. In the lower left, a mother holds her child in one arm, and shields it with the other against the attacking warrior. Other attacking warriors in the upper register.

Size, 15¾ x 16 inches

[SEE ILLUSTRATION]

7 CARVED LIMESTONE CORBEL FRENCH, EARLY 16TH CENTURY

From a church in Amiens. A vigorous example of the school of Picardy. A sturdy warrior, holding a spear and wearing large spurs, is represented on horseback. He wears a short full gown; a round cap covers his wavy hair. The composition has a quaint and picturesque charm.

Height, 14¼ inches



8 POLYCHROME WOODEN STATUE OF A SAINT

FRENCH, EARLY 16TH CENTURY

A figure of strong realism, especially in the interpretation of the stern, ascetic face, with its deeply cut lines about the mouth. A saint is represented standing, holding an open prayer book in his right hand; a dog crouches at his feet. The cowl is pushed back from the tonsured head and lies in folds upon the shoulders. The robe falls in heavy, but graceful lines, the finely carved drapery of the sleeves reaching to the hem. Fine polychromy in red and other colors. *Height, 49 inches*

[SEE ILLUSTRATION]



9 STONE GROUP OF A BISHOP HEALING A SICK MAN

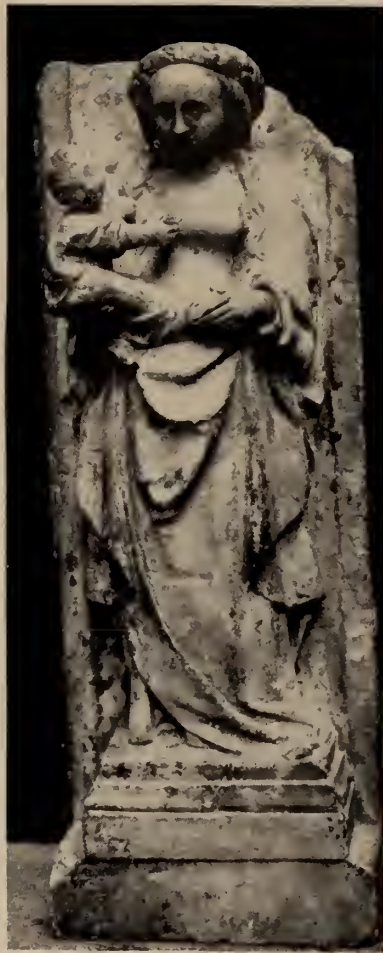
FRENCH, EARLY 16TH CENTURY

An arresting example of realism from the School of Picardy. This sculpture comes from the church in Amiens. The bishop, in pointed episcopal hat, stands holding a large crozier with fine Gothic carving of flowers and leaves. His aloof, stern posture seems to embody the power of the Church and its strength, contrasted with the weakness and suffering of unregenerate humanity, as exemplified in the small figure of the sick man, his body and face distorted with pain, who clutches the hem of the bishop's skirt. There is an abstract monumental quality in the treatment of the figure of the bishop, while the almost grotesque figure of the sick man gives the impression that a cobbler or some other artisan may have been the model.

Height, 38 inches

[SEE ILLUSTRATION]





10 ALABASTER STATUE OF VIRGIN AND CHILD

FLEMISH, EARLY 16TH CENTURY

A charming work of the school of Brussels, dating from the golden age of Flanders when trade and industry flourished. A happy amalgamation of Gothic and Renaissance in the angularity of the Christ Child and the skilfully flowing lines of the Virgin. The Virgin stands against a pilaster on an elaborately moulded base. *Height, 14½ inches*



II LIMESTONE RELIEF

FLEMISH, 15TH CENTURY

From a church in Ghent. Ten personages stand in a row under Gothic arcades, men and women alternating, probably representing ancestors of a personage who was represented above. They are in the costume of the middle of the 15th century. Traces of inscription in the lower left. (Considerably worn by time)

Size, 13 x 32½ inches

12 LIFE-SIZED POLYCHROME WOODEN FIGURE OF ST.
SEBASTIAN

FRENCH, SCHOOL OF AMIENS, 15TH CENTURY

From the ancient Convent of the Benedictines of Amiens. This graceful figure has the original polychromy. St. Sebastian, with short, curling black hair, is represented bound to the tree, his flesh pierced with wounds. The body, nude save for a gilt loin-cloth, has the slenderness and gracefulness of extreme youth.

Height, 66 inches

[SEE ILLUSTRATION]





- 13 STONE FIGURE OF THE VIRGIN FRENCH, 15TH CENTURY
A work of the School of the Vosges, from the Chapel of a Hospital. The freedom of posture, the skilful way in which the draperies are treated, the sweetness of the face, characterize this charming sculpture as a work of the late Middle Ages. The fervent faith of earlier centuries has mellowed into a tradition; the world seems to have settled down to a fixed order that satisfies everybody and makes easy the life of the just. Permanency is established, a few decades before the storm of Reformation and Counter-Reformation breaks loose.

Height, 22 inches



14 LIMESTONE GROUP

FRENCH, 15TH CENTURY

The triumphal cross in the cathedrals of the early Middle Ages is supported by a heavy beam spanning the nave of the church in the transept overtopping the main altar. St. John and the Virgin stand on both sides of the cross, stern, upright, in suffering. Later centuries take this motif and dramatize it. The compassion of the faithful is to be stirred up by groups symbolizing the grief of those nearest to the Saviour. The present group of the School of Amiens shows St. John upholding the fainting Virgin. Flowing drapery covers both figures. The contrast of the stoicism of man with the frailness of woman is extremely well expressed. Traces of polychromy.

Height, 31 inches

15 STONE FIGURE OF ST. PETER

FRENCH, SCHOOL OF ALSACE, 15TH CENTURY

From the Cathedral of Strassburg. This charming sculpture is imbued with the gentleness, rather than the severity of the religious tradition. St. Peter, holding the traditional key and book, stands with head slightly bent, looking into the open volume. Especially interesting is the treatment of the closely curled hair and beard. The high papal tiara is ornamented with delicate Gothic tracery. Beneath the flowing cloak, the crossed stola is visible and the skirt of the gown, originally polychrome in light blue. The cloak is red, ornamented in gold and light blue, while the upraised key shows traces of greenish blue. (Key slightly damaged)

Height, 44 inches

[SEE ILLUSTRATION]



16 CARVED WOODEN FIGURE OF THE VIRGIN AND CHILD

SCHOOL OF ALSACE, 15TH CENTURY

A group of rare gracefulness, vivacity and charm. The draperies of gown and veil are exceedingly elaborate, but they fall in fine and unified accents, heightening the grace of the figure. The modelling of the Child is unusually vivacious. He rests on the Virgin's right arm, holding with one hand a cascade of drapery from her gown, and reaching with the other hand at a large bunch of grapes, held by his mother.

Height, 51 inches

[SEE ILLUSTRATION]





17 LIMESTONE FIGURE OF ST. BARBARA

FRENCH, 15TH CENTURY

A fine work of the school of Burgundy, showing the influence of Claus Sluter, and particularly interesting because of the half-realistic costume. The saint wears a round bonnet, her loosened hair falls over the shoulders, which are covered with a wide mantle. In her hand she holds a tower and an open book, her attributes. She is clad in a tight-fitting bodice decorated with galloon, and wears a flowing robe. Traces of old polychromy.

Height, 28 inches



18 MARBLE GROUP

FLEMISH, 15TH CENTURY

School of Antwerp. An allegorical composition, probably referring to the sacrament of the Baptism and the Last Rites. Group of a queen, with attendants and knights, forming the background.

Height, 16 inches

19 MARBLE GROUP

FLEMISH, 15TH CENTURY

Companion piece to the preceding. Legendary subject. A bearded man digging a grave while a queen and a man are kneeling in the attitude of prayer. Bearded men and knights form the background.

Height, 16 inches

[SEE ILLUSTRATION]



20 STONE FIGURE OF THE VIRGIN FRENCH, 15TH CENTURY

This interesting figure, slightly under life-size, is of the School of Picardy and comes from an old church. The sharply broken drapery, the strong realism, particularly in the interpretation of the Child, assign this work to the 15th century. The Virgin is holding the Child on her right arm; he grasps a pear which she is holding in the other hand. Her head is crowned, her loose hair falls over the shoulders. The mantle has a border of galloon on which the letters "A B G D E M O" are legible, seemingly void of meaning. Her gown has a bodice characteristic of the middle of the 15th century. Particularly charming is the head of the Virgin, which combines spiritual dignity with an interesting bit of 15th century realism. Studied closely, the head of the Saint reveals itself as inspired by some Northern French lady, perhaps the companion of the sculptor, who seems to combine the sense of good management of the house and good cooking with an instinct for strong rule, to which, probably, the master sculptor had to submit, as well as the apprentices. This life-like touch is enhanced by the traces of old polychromy which remain. (Crown slightly repaired)

Height, 53 inches

[SEE ILLUSTRATION]



21 STONE FIGURE OF A SAINT

FRENCH, SCHOOL OF BURGUNDY, EARLY 15TH CENTURY

From Nuits-St.-Georges. This sculpture in plain gray stone has the grave sweetness and calm characteristic of the Burgundian school; inspired by the work of Claus Sluter. The saint, with flowing beard and hair, wears a long mantle with voluminous, flowing sleeves. His right hand is clenching a knife. In his left hand he holds a closed book with metal clasps.

Height, 43 inches

[SEE ILLUSTRATION]



22 LIFE-SIZE STONE FIGURE OF ST. CATHERINE

FRENCH, SCHOOL OF BURGUNDY, 15TH CENTURY

This monumental figure is characterized by the bold, sweeping treatment of the draped gown, contrasted with the more elaborate treatment of the head. The hair falls in deeply chiselled masses back from the high brow and is crowned by an elaborate tiara, ending in Gothic leaf finials. Traces of polychromy. (Slight repair) *Height, 66 inches*

[SEE ILLUSTRATIONS, PAGES 30 AND 31]





23 STONE FIGURE OF ST. CATHERINE

FRENCH, SCHOOL OF THE VOSGES, 15TH CENTURY

From an ancient chapel near Epinal in the Vosges. The interpretation of the figure is severe and restrained, yet graceful. The long, slightly waving hair, crested with a low crown, falls over the cloak and reaches below the waist. In the left hand, St. Catherine holds her emblem, the wheel; in the right she grasps firmly a long sword which pierces a symbolical figure of evil, whose body she stands upon. The open cloak reveals a graceful 15th century bodice and a flowing skirt. (Slight imperfections)

Height, 37 inches

[SEE ILLUSTRATION]





- 24 LIMESTONE STATUE OF A SAINT FRENCH, 15TH CENTURY
School of the Loire. The saint, resembling St. John in type, is represented with wavy hair, clad in a wide cloak with broad collar and a loose flowing garment. He holds in his left hand an open book, to which he points with his right hand. Traces of old polychromy.

Height, 26½ inches



25 DOUBLE STONE CAPITAL

FRENCH, 14TH CENTURY

School of Toulouse. Inscription: "Sancte Cosma et Damiane pro nobis orate"—"Intercede for us, St. Cosmas and St. Damian." On the capital to the left are represented a kneeling woman and a man; on the capital to the right, Sts. Cosmas and Damian, the patron saints of medicine. On the large shield separating the two columns, scissors, scalpel and bottle; on the reverse, two personages holding prayer books and banderoles. Unusual specimen.

Height, 14 inches; length, 18½ inches

26 LIFE-SIZE STONE FIGURE OF THE VIRGIN AND CHILD

FRENCH, MIDDLE OF THE 14TH CENTURY

School of the Ile de France. The Virgin stands holding the Child in characteristic posture in the curve of her left arm. Her hair, crowned by a foliated tiara, is partially covered by a veil, one end of which is clasped by the Child. Her dress falls in finely sculptured drapery from the plain rounded neck, while the skirt has crisp folds. Her face is sweet, despite the severity of the modelling; the treatment of the Child is reminiscent of Italian primitives.

Height, 61 inches

[SEE ILLUSTRATION]





- 27 SQUARE STONE BAS-RELIEF FRENCH, 13TH CENTURY
The cross with four branches, dividing the square stone plaque into four sections, each with an attribute of the Four Evangelists: The winged bull, the eagle, the winged lion, and a flying angel.
Height, 18 inches; width, 15½ inches



28 HEAD OF THE SAVIOUR, POLYCHROME WOOD

FRENCH, 13TH CENTURY

This head comes from an ancient chapel in the city of Clermont-Ferrand, and is a remarkable work of the School of Auvergne. It is striking in the simplification of its form, resulting in an intense expression of suffering, but it is suffering rendered with the deep mystic spirit of the Middle Ages, symbolizing the redemption of humanity through the suffering of the Creator and filling the agony of a physical body with the power of spirituality.

Height, 10 inches

29 LIFE-SIZE LIMESTONE HEAD FRENCH, EARLY 13TH CENTURY

The cathedral incarnates the thoughts of man towards God. The Gothic arches of windows and vaults swing upward. Their delicately moulded ribs issue from the plain, powerful stone walls. They seem to rest on the corbels which primitively were delicately profiled stones, but in which, later, the fancy of architect and stonecutter flourished. The monk and the architect, the cobbler and greengrocer from the next corner, groan under the heavy load which they have to support for the glory of God. A strange contrast. But a good sermon is not complete without a few exemplary stories in which the comic side of daily life may be interwoven. The present head shows a sturdy workman with a tight-fitting cap that protects him when working in the open. The head is weathered by the rain and storm of centuries, and the strangely protruding eyes, giving power to the relief, when seen from a distance, seem still to gaze at the swallows, which one century after the other drew their circles around the old walls. *Height, 12 inches*

[SEE ILLUSTRATION]



30 LIFE-SIZE STONE FIGURE OF AN APOSTLE

FRENCH, EARLY 13TH CENTURY

This important work of mediæval French sculpture comes from the Abbaye aux Hommes in Caen, Normandy. Norman architecture excels in the extreme simplicity of structural forms, with a marked accentuation of verticality. The same characteristic appears in the present statue, which is of almost architectonic, severe build. The conventionalization of the hair and beard of the saint, his direct look, which seems to pierce eternity, reflect the art of an earlier period. The saint is draped in flowing robes and holds in his left hand a book with the inscription "Adoremus", while the right hand is missing. An important museum piece. (Repaired) *Height, 69 inches*

[SEE ILLUSTRATION]





31 CARVED WOODEN SEATED FIGURE

FRENCH, SECOND HALF OF THE 13TH CENTURY

Perhaps a saint, perhaps one of a series of prophets and apostles. The attitude of the seated figure has still something of the sternness of the seated Virgins of the School of Auvergne. The eyes have the same strange expression of gazing beyond the spectator. But the detail of the modelling of the draperies indicates already a less rigid period, and the simplified interpretation of the muscles of the face belongs also to a period of unconsciously awakening realism. (Slightly damaged)

Height, 26 inches



32 CARVED POLYCHROME WOODEN FIGURE OF THE VIRGIN WITH CHILD

FRENCH, SCHOOL OF THE PYRENEES, LATE 13TH CENTURY

The School of the Pyrenees is of extreme interest, as it shows a mixture of French and Spanish style. Spain at that period was reduced to the poor Northern provinces, which lived through ardent faith and resisted the invasion of the powerful Arabs from the South. Catalonia at the same time benefited by a richer soil, a milder climate and the Mediterranean trade that connected her with Italy.

In the present charming sculpture we may see the austerity of Spanish art tempered by a gentle, Mediterranean touch. The severity of the form is softened by the charming old polychromy with traces of gilding. The painting of eyebrows and cheeks indicates the striking note of realism that subsisted in Spanish art until the Jesuits took it up as an aid to fervent religious propaganda.

Height, 30 inches

33 SEATED WOODEN FIGURE OF THE VIRGIN WITH CHILD

FRENCH, LATE 13TH CENTURY

Harmoniously flowing lines are the characteristic of the Gothic of the 13th century. Towards the end of this century a desire for unity through contrast gradually awakens. The Virgin is no longer rigid, as in the 12th century, no longer gentle and of direct simplicity, as during the earlier part of the 13th. A soft undulation seems to go through her body. Her knees are slightly oriented towards the left. Her shoulders are slightly turned towards the right, a movement caused by the contraction of the arm holding the sceptre. Her head, again, sways to the right. The Child that in the 12th century is a blessing Saviour mystically incarnated in a Child's body, becomes now gradually a wistful Child, whose hands seem gayly to play with the ball of the earth and the prayer book.

The undergarment of the Virgin shows the soft, flowing lines of the women's costumes of the 13th century, but her mantle is of an almost classic flow of line. It is well known that the sculptors of the School of Rheims were influenced by the sculpture of the antique. The head of the Virgin is draped with a soft veil, falling in gentle folds on both sides over her locks.

Height, 36 inches

[SEE ILLUSTRATION]





[34]

[35]

- 34 CARVED STONE CAPITAL FRENCH, LATE 12TH CENTURY
 The square top with a frieze of undulated vines with strongly conventionalized leaves. On each of the four corners an interesting composition of a lion-like animal with powerful limbs, attacking a fantastic sphinx-like animal with wings. Similar compositions are found in the textiles and book-decorations of the period. The wings of each pair of sphinxes touch on either side of a shield with a lion rampant in the centre of each side of the capital. *Height, 10 inches*
- 35 STONE CAPITAL FRENCH, LATE 12TH CENTURY
 Almost identical with the preceding capital, save that there is only one animal head between the symmetrically represented fantastic animals. *Height, 10 inches*



36 STONE CAPITAL

FRENCH, LATE 12TH CENTURY

An interesting specimen of the Romanesque style. The capital with a band of strongly conventionalized foliage across the top. Below, two fantastic animals, back to back, the heads turned sharply to right and left respectively in symmetrical movement. Above these two animals, the heads and partial indications of the bodies of two similar animals, with strange bulging eyes, appear. The capital tapers towards the base. The modelling of the animals is characterized by powerful shadow effects, and striking contrasts.



- 37 FRAGMENT OF A STONE CAPITAL FRENCH, 12TH CENTURY
School of Poitou. Two fantastic birds with long tails are in opposite
representation on a background of large, semi-conventionalized leaves
which curve over their heads. On the left, part of the body of a man.
Height, 16 inches



- 38 DOUBLE STONE CAPITAL FRENCH, LATE 12TH CENTURY
 School of Toulouse, probably from the Cathedral St. Sernin. The capital is decorated with two rows of peacocks turned away from each other in such a way that the tails cross, each bird plucking at grâpes on the corners. The space between the birds is filled by an interesting trefoil leaf motif. The birds in the lower register are considerably smaller than those above. *Height, 13¼ inches*

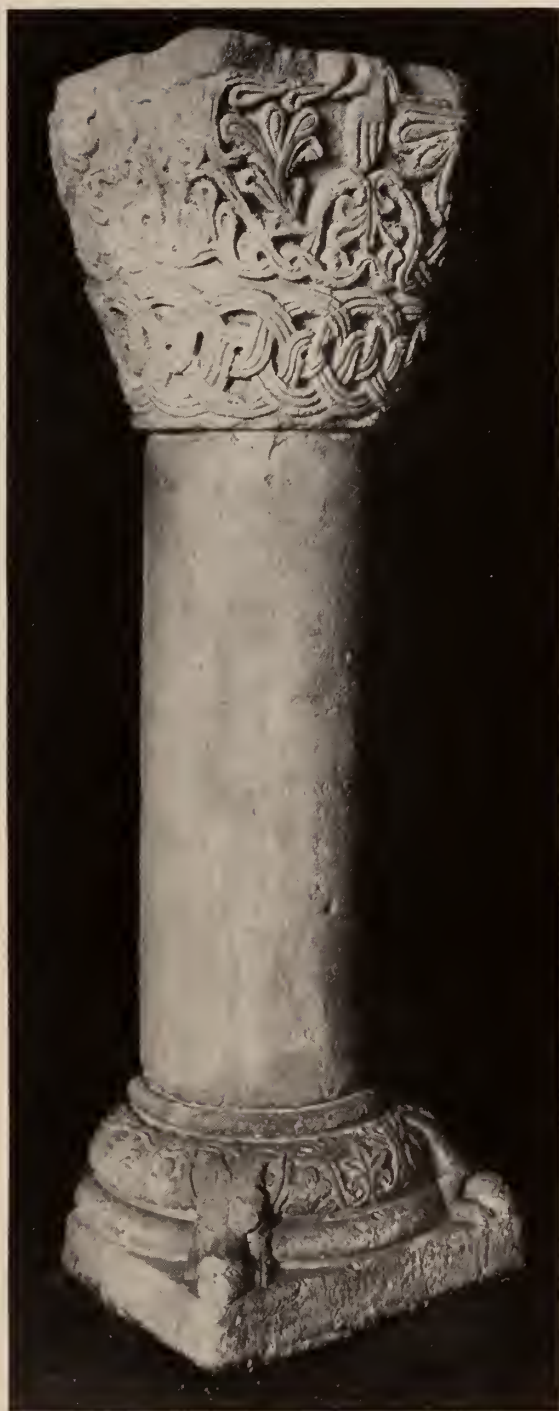
39 IMPORTANT LIMESTONE COLUMN

AUVERGNE, FRANCE, 12TH CENTURY

Consisting of base, shaft and capital. This very important monument of the School of Auvergne comes from an ancient chapel in Clermont-Ferrand, and still shows the full sway of Romanesque art. The base has a rectangular plinth, with three rounded bolsters superposed, the middle one decorated with deep carving of leaves and interlaced ribbons. In the corners crouch winged, fantastic animals. The shaft is plain. The capital is square on the top, rounded on the base, with acanthus leaves and interlaced ribbon, reflecting the primitive style of ornamentation that at the Carolingian period spread from the monasteries of Ireland over the European continent. In the centre of each side of the capital is the symbolical outstretched hand of God.

Total height, 62½ inches

[SEE ILLUSTRATION]



40 WOODEN SEATED FIGURE OF THE VIRGIN WITH THE CHILD

BURGUNDIAN, 12TH CENTURY

The sculptural art of the 12th century in France creates its great masterpieces in the powerful stone sculptures that adorn the façades of the cathedrals. The best known types of wooden sculptures of minor size are the representations of the Virgin, seated in hieratic attitude, that come mainly from the mountainous, poor and fervently religious province of Auvergne. Subsisting faith developed in this out-of-the-way province a type of art created in the centres of trade and political life, but this sculpture from Auvergne shows to the inquisitive eye a certain rigidity that is unavoidable with an accepted formula, be it of faith or of art. The present sculpture, which comes from an ancient chapel in Autun, belongs to the group of rare sculptures from which the type of Auvergne is derived. To the eye that knows how to see beyond the outer appearance and the imperfections of age, it reveals primitive art at its height: that short moment where keen observation is in perfect union with the inspiration of faith. The rigidity in the posture of the Virgin and the Child, shows the tradition of Church and art of the early Middle Ages, but the treatment of the draperies reveals an extraordinary feeling for subtle rhythm fecundated by the observation of life. As in Egyptian or early Greek sculpture, we feel the limbs of a goddess veiled by the drapery; her hands are expressionistic in the most modern sense. Their grasp on sceptre and child is energetic and lively. But the most extraordinary feature is the head. The profile is of a strange life-like expression; in the individualistic shaping of cheek and lips it is again reminiscent of archaic Greek sculpture. The throne with the double arcaded arms is an interesting example of mediæval furniture.

Height, 25 inches

[SEE ILLUSTRATION]



OLD MASTERS

NUMBERS 41-46

41 VIRGIN AND CHILD

FLORENTINE, SECOND HALF OF THE 15TH CENTURY

The Virgin, wearing a red robe partly covered by a dark green cloak ornamented in gold, is seated holding the Child encircled by one arm. The Child rests on a red cushion and holds a bullfinch in one hand. Gold background with engraved rosace pattern. *Size, 14½ x 12 inches*

FOLLOWER OF ISENBRANDT

FLEMISH, ABOUT 1500

42 ST. JOHN THE EVANGELIST

The right hand in the attitude of blessing, the left hand holding the chalice of the Eucharist. The saint is standing, clad in a long red robe partly covered by white drapery. The rendering of the sensitive face is very expressive, while the background of trees and shrubs has a dreamy, poetic quality. *Size, 8 x 4 inches*

FRENCH SCHOOL

LATE 15TH CENTURY

43 PORTRAIT OF PHILIP, DUKE OF BURGUNDY

The portrait of the Duke is sharply silhouetted in black against a bluish-green background. He wears a black bonnet after the fashion of the middle of the 15th century. His expressive face is beardless. He wears a fur-trimmed black garment and a collar of the order of the Golden Fleece. In the upper part is the following inscription: PHE-LIPPE DUC DE BORGIOINE LE GEANT FILZ DU FILZ DU FILZ DU ROY JEHAN *Size, 11½ x 10½ inches*

[SEE ILLUSTRATION]





DUMONSTIER

FRENCH, MIDDLE OF THE 16TH CENTURY

44 PORTRAIT OF HENRI III OF FRANCE

The king with moustache and pointed beard, wears an elaborate lace ruff, the garment of white satin with red slashings and gold embroidery. The style of this painting shows close relation to the portrait drawings by this famous artist.

Size, 13 x 9¾ inches



FRENCH SCHOOL
LATE 15TH CENTURY

45 TRIPTYCH: THE RESURRECTION

In the central panel the Christ resurrected, wearing a wide mantel and holding a crystal staff surmounted by a golden cross. The sleeping Roman soldiers, treated in the manner of the miniatures of Fouquet and his period, sit around the tomb. The slab of the tomb has been pushed aside, and an angel is seen standing on it. Charming background of a landscape, with abrupt rocks; undulating green plains, cities and rivers. The left panel shows the Saviour appearing to the Holy Virgin, who is seen praying in a room opening towards a landscape. To the right, the appearance of the Saviour to Mary Magdalen in the garden.

Height, 30½ inches; width of centre panel, 21 inches; of side panels, 9¾ inches each

FERRARESE SCHOOL

ITALY, ABOUT 1500

46 THE VIRGIN AND SAINTS

In the centre, seated on a throne, the Holy Virgin in red garment and blue cloak, holding the Child, who stands on her lap. In front of her is spread a sumptuous Oriental rug. On her left, Mary Magdalen holding a vase with unguent and a kerchief, and St. Francis in the robe of his order, showing the stigmata. On the left, St. Catherine and St. James holding a Bible and staff and hat of the Pilgrim. His right hand is extended protectingly towards the donor, who kneels and holds a prayer book. The heavy gold chain and the golden medal on his hat may characterize his princely origin. Background of charming landscape with trees, river and rolling hills. *Size, 70 x 59 inches*

[SEE ILLUSTRATION]



STAINED GLASS

NUMBERS 47-50

- 47 WINDOW OF STAINED GLASS FLEMISH, ABOUT 1500
Representing a saint worshipped by a man kneeling at his feet, who touches the staff of the saint.
Height about 79 inches; width about 38 inches
- 48 WINDOW OF STAINED GLASS FLEMISH, ABOUT 1500
Companion piece to the preceding. A man in the attitude of prayer kneels at the feet of a saint and touches his staff. Two other bearded men standing in the background.
Height about 79 inches; width about 38 inches
- 49 TWO SMALL STAINED GLASS PANELS FRENCH, 13TH CENTURY
Representing angels, in rich glowing colors. (*Collection Chappee from Le Mans*) (2)
- 50 MEDALLION OF STAINED GLASS FRENCH, 13TH CENTURY
Representing an angel in rich glowing colors. Simple harmony of lines, characteristic of the 13th century. (*Collection Chappee from Le Mans*)
Diameter about 10 inches

FURNITURE OF THE GOTHIC, RENAISSANCE AND LOUIS XIII PERIODS

NUMBERS 51-79

- 51 PAIR OF CARVED OAK COLUMNS NORTHERN FRANCE, 16TH CENTURY
Decorated with bold spiral acanthus scrolls, enclosing conventionalized flowers and birds, picking grapes, a design borrowed from contemporaneous textiles. Turned base. (2) *Height, 62 inches*
- 52 GROS-POINT OAK ARMCHAIR FRENCH, LOUIS XIII PERIOD
Straight back and seat covered with needlework, flower urn with central bunch of flowers, surrounded by acanthus stems on black background. Curved armrests, supported by turned balusters. Turned legs and stretchers.

[SEE ILLUSTRATION]



[55]



[52]

53 OAK ARMCHAIR COVERED WITH BROCATELLE

FRENCH, LOUIS XIII PERIOD

Low, plain armrests, the ends slightly scrolled. Turned legs and stretchers. Red and yellow linen and wool brocatelle on back and seat with flower-shrub pattern.

54 OAK LOUIS XIII SIDE CHAIR

FRENCH, ABOUT 1650

Upholstered with Renaissance brocatelle of fine arabesque design in pale yellow, salmon-red and ivory-white. Studded with brass nails. Turned legs, front stretcher and unusual X-shaped braces.

55 HENRI IV WALNUT NEEDLEWORK SIDE CHAIR

FRENCH, FIRST HALF OF THE 17TH CENTURY

Back and seat covered with fine needlework, representing a tree with red and white flowers on which birds are perched symmetrically. Brownish-black background. The legs and stretchers elaborately turned.

[SEE ILLUSTRATION]

56 SET OF THREE HENRI II OAK CHANTERS' SEATS

FRENCH, 16TH CENTURY

Very unusual and rare set. High semicircular seats, upholstered with yellow on red Renaissance brocatelle, and supported by five turned legs, connected at the base by a semicircular stretcher and supported by ball feet. Rectangular footrest in front of the legs. (3)

Height, 34 inches

57 WALNUT HIGH-BACKED RENAISSANCE ARMCHAIR

FRENCH, 16TH CENTURY

The high panelled back of fine proportions, surmounted by narrow panelled frieze and moulded cornice. Each of the straight armrests supported by three massive urn-shaped balusters. The seat with drop lid forming compartment. The lower body with panelling on front and sides.

Height, 62 inches

58 WALNUT ARMCHAIR

FRENCH, HENRI II PERIOD

Fine, severe lines, characteristic of the period. Plain turned armrests and legs, similar to those of Italian armchairs of the 16th century, but of more restrained outlines and proportion. The back covered with red velvet; red velvet slip cushion. Straight armrests, supported by turned posts. Front legs turned and connected by turned stretcher.

59 WALNUT ARMCHAIR FRENCH, HENRI II PERIOD, 16TH CENTURY

Straight back, upholstered with red velvet. Slightly curved and voluted armrests, with rosace finials, supported by turned balusters. Front legs slender Tuscan columns, supported by ball feet and connected by stretchers. Red velvet slip seat.

60 WALNUT ARMCHAIR UPHOLSTERED IN RED VELVET

FRENCH, HENRI II PERIOD

Fine specimen of simple, severe lines. The low straight armrests with turnings. Low back rail, covered with red velvet. Turned front legs and stretcher. Back legs and side stretchers square. Velvet slip cushion.



61 WALNUT RENAISSANCE TABLE

FRENCH, EARLY 16TH CENTURY

A fine specimen of the art of François I, reflecting the early Florentine Renaissance. The plain top with two extensions. Plain moulded apron with drop finials on the corners. Columnar end brackets with central arch, fluted Tuscan columns. Wide connecting stretcher supporting four slender columns, connected by arches.

Size of top, extended, 99 x 29 inches

62 CARVED WALNUT FRANCOIS I CABINET

FRENCH, EARLY 16TH CENTURY

An interesting "meuble à deux corps", as the French call it, interpreting the fine proportion of Florentine early Renaissance furniture with French subtlety. Relief carvings and mouldings are sober and restrained. The upper part with elaborate cornice with dentelled and palmette friezes. The two doors with sunken panels and fine Renaissance carving of acanthus scrolls and Renaissance pilaster, surmounted by angel's head. Deeply fluted pilasters flank the doors. Elaborately carved and moulded apron with festoon and acanthus and dentelled mouldings, concealing two drawers. Two doors with sunken panels in lower body, the sunken panel with acanthus scroll, lion-head and Gorgon-mask carving. Bracket feet. Moulded and carved base.

Height, 73 inches; length, 48 inches

[SEE ILLUSTRATION]





- 63 INLAID WALNUT RENAISSANCE TABLE SWISS, DATED 1561
Rectangular top with chamfered corners. Double moulded edge, the top inlaid with light beechwood in bold Renaissance pattern with acanthus scrolls. Inscription:

"Wen ein eiglicher machet wass er sollt,
So waer di ganze Erdt dess Segens voll—
Im Jahr Do Man Zalt MDLXI."

"If everybody would do what he ought to do,
The entire world would be full of blessings.
In the year where one counted MDLXI."

Apron and bracket end supports in the shape of Renaissance arches with acanthus and spiral inlay. The chamfered sides with guilloche Renaissance pilasters. The arches on either end with inlaid panels depicting a tiled Renaissance hall, seen in perspective. Broad stretcher with inlay. The end brackets on triple ball feet.

Size of top, 70 x 39 inches



64 WALNUT HENRI II COURT CUPBOARD

FRENCH, ABOUT 1560-80

A characteristic example of the French Renaissance, contrasting in its sober grace with the massive robustness of the analogous Elizabethan pieces, and the grandiloquent swing of the Italian Renaissance. The upper part recessed, the overhanging top supported by two baluster columns. The upper body with two panels separated and flanked by narrow panels with a sunken Renaissance niche, surmounted by acanthus carving, and two Tuscan half pilasters on either side. The middle line with heavy moulding, concealing two drawers with simple wrought-iron hinges. The lower body with two panelled doors, flanked by stripes with rosace carving. Moulded base; egg-shaped ball feet.

Height, 61½ inches; length, 55½ inches; depth, 21¼ inches

65 RENAISSANCE PANELLED OAK CHEST

FRENCH, 16TH CENTURY

Top and front with four plain sunken panels. Each end with two sunken panels and massive wrought-iron handle.

Height, 28 inches; length, 55 inches; depth, 23 inches

66 OAK LINEN FOLD CHEST NORTHERN FRANCE, 15TH CENTURY

The top with sunken panels, plain ends. The front with three panels of simplified linen fold carving, with arched outline above and below. Top moulding with slightly scalloped iron mounting.

Height, 27 inches; length, 50 inches; depth, 21½ inches

67 OAK LINEN FOLD CHEST NORTHERN FRANCE, 15TH CENTURY

Top with three plain sunken panels, front with long panel of fine linen fold carving. Sunken panels on each end.

Height, 24 1/3 inches; length, 46½ inches; depth, 21½ inches

68 OAK LINEN FOLD CHEST NORTHERN FRANCE, 16TH CENTURY

Top with four deeply sunken panels, each with two plain panels. Front with four panels of fine linen fold carving.

Height, 26 inches; length, 46 inches; depth, 22½ inches

69 OAK LINEN FOLD CHEST NORTHERN FRANCE, 15TH CENTURY

Plain panelled ends and cover. Front with three panels of simplified linen fold carving.

Height, 25 inches; length, 46 inches; depth, 21 inches

70 OAK LINEN FOLD CHEST NORTHERN FRANCE, 15TH CENTURY

Top and ends with plain sunken panelling. Front with four panels of linen fold carving and fine iron lock.

Height, 28 inches; length, 67 inches; depth, 27 inches

71 OAK LINEN FOLD CHEST NORTHERN FRANCE, 15TH CENTURY

Back and ends with plain panelling. Top divided into four panels by raised, cross-shaped moulding. The front with four panels of linen fold carving. Iron mountings.

Height, 23½ inches; length, 48½ inches; depth, 24 inches

72 OAK LINEN FOLD CHEST NORTHERN FRANCE, 15TH CENTURY

Three front panels with scalloped linen fold carving. Plain panelled ends and cover. *Height, 27 inches; length, 55 inches; depth, 21 inches*

- 73 OAK LINEN FOLD CHEST NORTHERN FRANCE, 15TH CENTURY
Top and ends with plain sunken panels. Front with four square panels of linen fold carving.

Height, 22 inches; length, 56 inches; depth, 20½ inches

74 RENAISSANCE PANELLED OAK CHEST

FRANCE, 16TH CENTURY

Beautiful simple and severe lines, characteristic of the early French Renaissance. The cover with two panels, ends with plain wide panel. Front with sunken mouldings and two square panels. Rectangular shape, standing on straight feet, in one piece with the body of the chest.

Height, 25 inches; length, 45 inches; depth, 20½ inches



[75]

- 75 OAK LINEN FOLD CHEST NORTHERN FRANCE, 15TH CENTURY
Cover and ends with plain panelling. The front divided into four panels with linen fold carving.

Height, 31 inches; length, 60 inches; depth, 23 inches

- 76 OAK LINEN FOLD CHEST NORTHERN FRANCE, 15TH CENTURY
Top with four rectangular sunken panels; each end with two plain sunken panels. The front with four slightly sunken panels, bearing fine linen fold carving. Beautiful specimen of fine simplicity.

Height, 29 inches; length, 53 inches; depth, 23½ inches

77 GOTHIC OAK ARMCHAIR

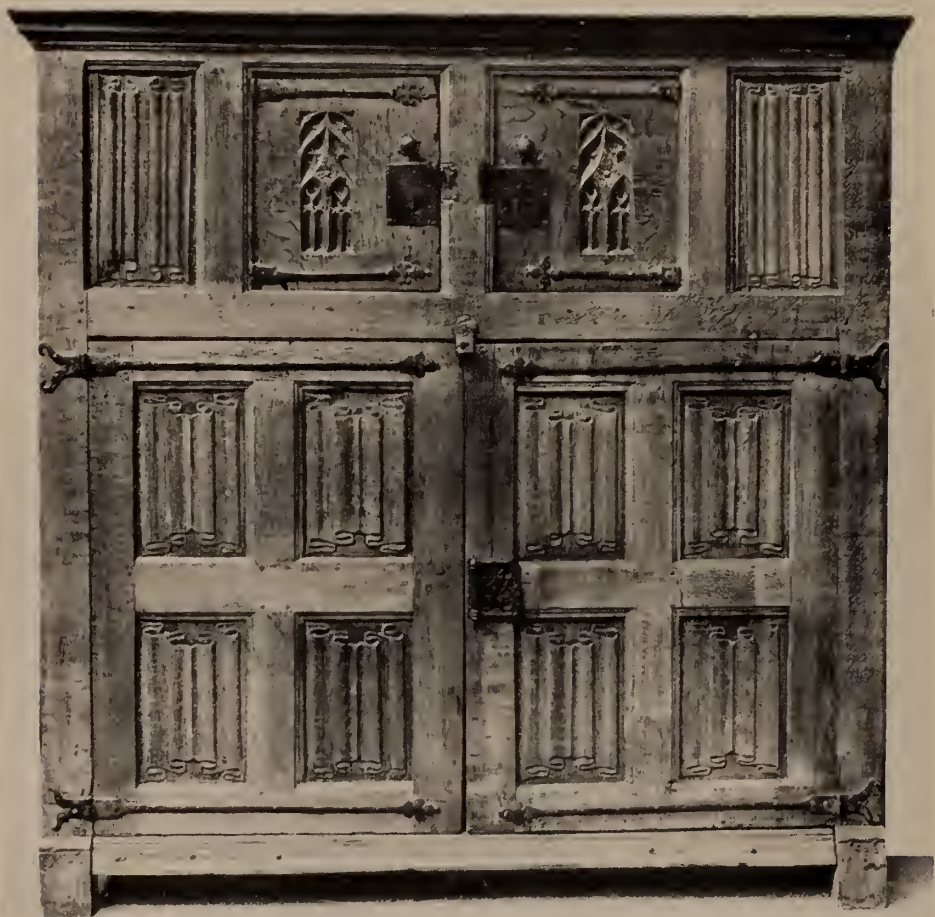
FRENCH, ABOUT 1450

Massive frame with panelling. The back with two Gothic leaf finials and large sunken panel with elaborate Gothic tracery and shield, framed above and below by delicate arched frieze. High panelled sides, forming the armrests, with Gothic leaf finials. The seat with drop lid, forming chest; section below the seat with two sunken panels.

Height, 68 inches

[SEE ILLUSTRATION]





78 IMPORTANT GOTHIC OAK LINEN FOLD CUPBOARD

FRENCH, ABOUT 1450

Cornice with double moulding. Sturdy oak frame, the upper part divided into four panels, the outer panels with well-worked double linen fold, the inner panels being doors with iron hinges, locks and knobs and two sunken panels with elaborate Gothic ogive tracery. The lower part with two large doors with iron hinges and Gothic wrought-iron lock. Each door panel divided into four sunken panels with double linen fold. The sides with six sunken panels each, each panel with deeply cut, beautiful double linen fold. Robust wrought-iron handles.

Height, 60 inches; length, 59 inches; depth, 25½ inches



- 79 RARE GOTHIC OAK CREDENCE NORTH. FRANCE, 15TH CENTURY
Supported by four straight pillars connected by an undershelf. The main body with two doors, bearing elaborate iron hinges and locks with openwork of Gothic tracery. On the doors, panels to the right and left, and on the sides, sunken panels with plain linen fold carving. The elaborate back panel surmounting the credence, with four sunken panels, and three brackets with elaborately carved animal figures.

Height, 6 feet 7 inches; length, 4 feet 8 inches; depth, 21½ inches

TEXTILES

NUMBERS 80-94

- 80 TWO SCUTARI VELVET PANELS ANATOLIA, ABOUT 1500
 Mounted as a two-fold screen in modern Oriental walnut frame. Very fine and bold design, inspired by Venetian 15th century velvets, showing large ogives in gold and silver thread in yellow and white, crowns at the meeting point of the ogives, large palmette flowers in the centre of the ogives, a profusion of Turkish rosebuds and flowers scattered in between. Red velvet background. Same pattern as Falke, Seidenweberi, Fig. 604. (2) *Size per panel, 2 feet x 5 feet 1½ inches*
- 81 GREEN RENAISSANCE DAMASK COPE SPANISH, LATE 15TH CENTURY
 Beautiful pattern of ogives encircling conventionalized palmette flowers. The hood and wide neck and front piece of very fine golden-yellow velvet. Perfect condition. *Size, 57 x 120 inches*
- 82 GREEN AND YELLOW VELVET DALMATICA SPANISH, 16TH CENTURY
 The body of the dalmatica of beautiful moss-green velvet. Sleeves and hems with deep bandings of golden-yellow velvet.
- 83 GREEN AND YELLOW VELVET DALMATICA SPANISH, 16TH CENTURY
 Same as the preceding.
- 84 GREEN AND YELLOW VELVET CHASUBLE SPAIN, 16TH CENTURY
 Same set as the preceding. (Front slightly worn)
- 85 VELVET CHASUBLE SPAIN, 16TH CENTURY
 Very rare deep sapphire-blue velvet with central strip of crimson velvet down the back and front. The front with appliqué embroidered letters "I H S" for Jesus, and "MA" for Mary. Front with appliqué griffon ornament.
- 86 RED AND BLUE VELVET COPE SPAIN, 16TH CENTURY
 Same set as the preceding. The wide red velvet banding with two oval embroidered medallions, one of St. Joseph, the other of Virgin and Child, in fine satin stitch polychrome embroidery.
- 87 RED AND BLUE VELVET DALMATICA SPANISH, 16TH CENTURY
 Same set as the preceding, with heraldic griffons.

88 BLUE AND RED VELVET DALMATICA

SPAIN, 16TH CENTURY

Same set as the preceding, with heraldic griffon appliqués.

89 BLUE VELVET STOLA AND MANIPLE

Matching the preceding chasuble.

90 BLUE VELVET STOLA

ITALIAN, 16TH CENTURY

Ends finished with fringe. Very fine quality of rare light blue velvet.



[91]

- 91 PURPLE VELVET PAGE'S CAPE FRENCH, LATE 16TH CENTURY
 Very soft shade of purple, delicately shaded through the varied color of the warp, which is sometimes blue, sometimes light tan. The design is a typical Renaissance pattern of acanthus leaves forming ogives, alternately filled with two lions in opposite representation and two monkeys holding a flower vase with a flower basket and Renaissance mascarons below. Extremely rare and beautiful fabric. Cut and uncut velvet. *Size, 28 x 63 inches*

- 92 GREEN VELVET DALMATICA ITALIAN, 16TH CENTURY
 Very beautiful early 16th century velvet, mellowed to a soft and deep olive-green tone. Banded with galloon.



[93]

93 PAGE'S CAPE

SPAIN, 16TH CENTURY

Very fine brocatelle in mulberry-red and pale tan silk with details of the design in silver and gold épingle work. This cape comes from the Cathedral of Leon, Asturias, Spain. It is of almost circular shape with a collar in the centre, trimmed with silver gagoon appliquéd on red velvet. The color harmony is extremely mellow and pleasant. The design shows broad curved stems forming ogives with a palmette flower motif in the centre. The "épingle" effect is obtained by winding brocaded silver or gold metal thread in loops around thin steel needles. Such fabrics were first made in Florence in the 15th century and were later one of the glories of the textile art of Spain. On account of the fabric as well as its use in a garment, this cloak is extremely rare.

Diameter about 63 inches

94 WINE-COLORED VELVET CLOAK

ITALIAN, 16TH CENTURY

The velvet of beautiful texture and deep color. *Size, 57 x 75 inches*

DECORATIVE HANGINGS AND TAPESTRIES

NUMBERS 95-101

95 LARGE SILK AND APPLIQUE-WORK HANGING

INDO-PORTUGUESE, ABOUT 1600 A.D.

In the centre, the figure of a woman, her arms crossed over her breast, appliquéd silk, partly heightened with color and couched with gold and silver thread studded with garnets. This figure appliquéd on a background of Chinese pale blue silk damask. Fine appliquéd-work panels with inscription above and below. The floral embroidery surrounding the cartouches is of decided Chinese character. To the right and left, two other panels in appliqué embroidery, one representing Laura, with a Spanish inscription; the other Icarus, with the pithy Latin legend: "Præcipitat Se Ipsum Perquirens Icarus Astra"—"Searching after the stars, Icarus causes his own downfall."

The large figure in the middle, according to the inscriptions above and below, personifies the Repentant Adulteress. The corners show the same gold brocaded velvet in tan and turquoise-blue squares, with a pattern of ogives encircling a central flower motif.

This interesting hanging is a record of the intermingling of world trade and influences in the late 16th century. At that time the Portuguese had their settlements in Muscat and Oman on the Persian Gulf. The piecing of velvet of identical design but of different colors in the corner of a decorative fabric, is typically Persian, and is imitated in this hanging. These velvet brocades, however, belong to a strange group of fabrics of European design but with Chinese details, such as the treatment of the flowers in the ogive. They may have been woven in Macao or for the order of Macao, the Portuguese possession in the Far East. Another velvet brocade, belonging to the same group, appears separating the small panel from the central panel, while the damask in the four corners is a Renaissance design in Chinese interpretation. The pale blue damask forming the background is of pure Chinese design and technique. Therefore, we have here a strange mingling of Persian and Chinese influences, not surprising in a country that controlled at the same time settlements on the Persian Gulf, on the Indian West coast, and on the Chinese coast. The inscriptions are not Portuguese, but Spanish. After the defeat and death of the Portuguese king, Sebastian, in Morocco, Spain controlled Portugal in the form of a personal union. A further strange mixture is shown by the mingling of religious motives, such as the Biblical adulteress, and classical ones such as Icarus and Laura. This curious blending of influences makes this hanging not only a sumptuous decoration, but an interesting record of the history of civilization.

Size, 123 x 111 inches



[96]

96 LARGE SILK AND APPLIQUE WORK HANGING

INDO-PORTUGUESE, ABOUT 1600 A.D.

Mate to the preceding. The central figure shows the Chinese hand of the maker more clearly than the preceding piece. A woman, sumptuously clad in a garment with high relief gold embroidery studded with garnets and silver cabochons, stands in the attitude of prayer. Her headdress and hair is that of a Chinese Kwan-yin. The two panels above and below with inscriptions.

The panel to the left shows an allegory of Occasion, decidedly of Chinese workmanship, if we may judge from the detail of the flowers and the lock on the head of this allegorical figure, which is typically Oriental. Spanish inscription below.

To the right, Atlas carrying the globe of the earth, with a Latin hexameter below.

Size, 124 x 111 inches

[SEE ILLUSTRATION]

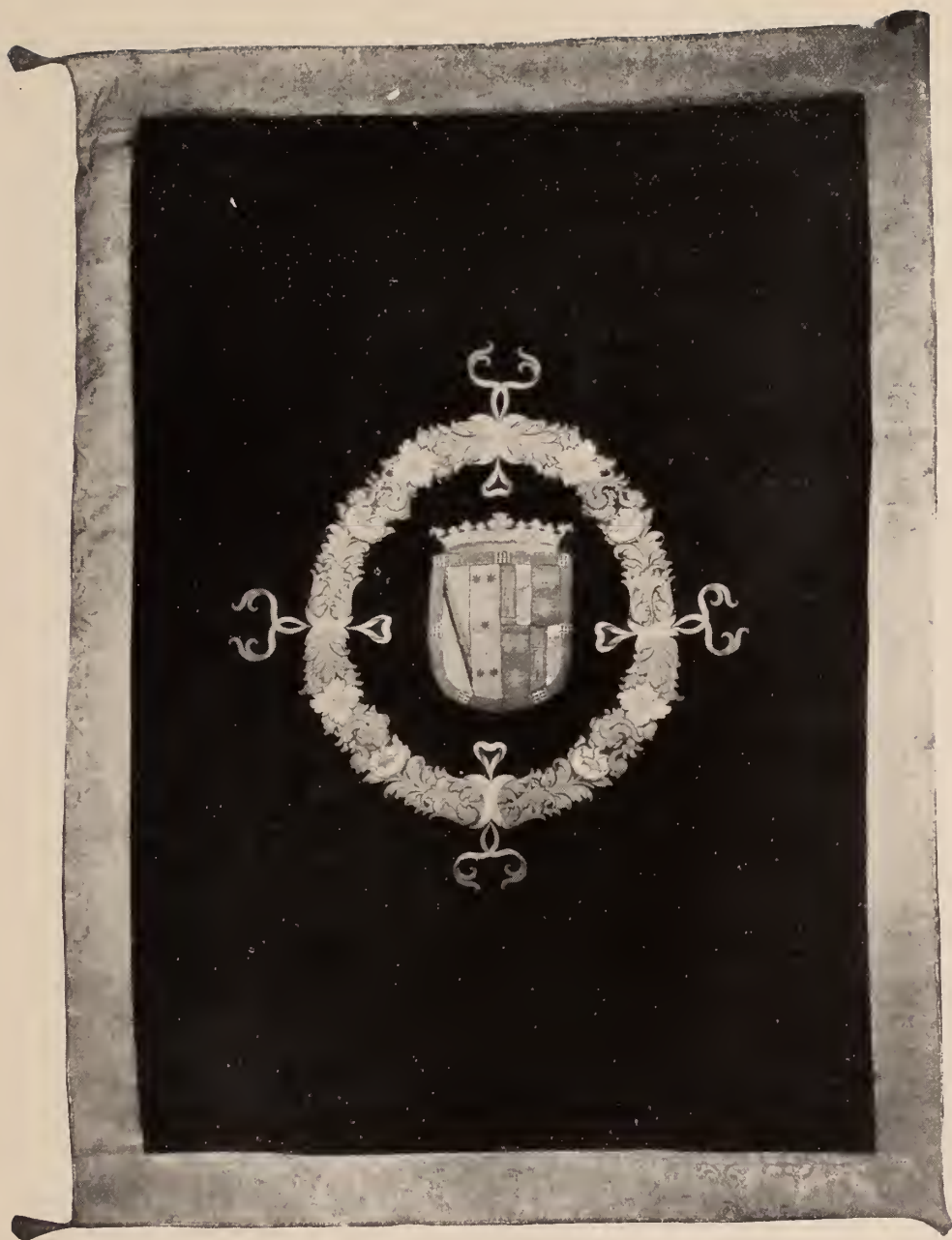
- 97 RED VELVET HANGING WITH GOLD FLORAL EMBROIDERY
ITALIAN, LATE 17TH CENTURY
Velvet of beautiful quality. Border of gracefully undulated flower vines in gold embroidery. *Size, 60 x 122 inches*

- 98 RED VELVET HANGING WITH GOLD FLORAL EMBROIDERY
ITALIAN, LATE 16TH CENTURY
Mate to the preceding. *Size, 126 x 59 inches*

- 99 LARGE RED VELVET HANGING SPAIN, 16TH CENTURY
From the Church of Sequerel, Valladolid, Spain. The border of 16th century cloth of silver and gold, with épingle effect. Pattern of curved stems forming ogives, enclosing large palmette flowers. Subtle harmony of gray and pale tan. The loops of the épingle effect, three different heights, a very unusual feature. The centre field of deep red velvet, to which age has given a mellow bloom. In the centre, a bold Renaissance wreath in appliqué embroidery with an escutcheon in the middle in which the golden fleurs-de-lys on blue ground of France, are quartered with the emblems of Castilla and Leon. Weighted with elaborate tassels in each corner.

Height, 15 feet; width, 10 feet 8 inches

[SEE ILLUSTRATION]





100 THIRTY-EIGHT YARDS OF APPLIQUE EMBROIDERED
VALENCE

PORTUGUESE, 16TH CENTURY

This valence consists of sixteen pieces and was used for decoration as the upper frieze of a room. The bold color harmony is characteristic of the Iberian peninsula. The pattern is appliquéd in deep red and delicate green velvet with touches of white satin, and outlined in white on a background of yellow satin. The design is a bold Renaissance pattern of spiral scrolls with attached palmette flowers and buds. The profusion of detail shows the excellence of workmanship, but does not, however, interfere with the powerful swing of the design. It would be difficult to duplicate an appliquéd work of such a considerable length. The total length of this sumptuous frieze is about 38 yards, the average depth, 21 inches.

A SET OF
SIX FRENCH HUNTING TAPESTRIES
OF THE PERIOD OF LOUIS XII

NUMBER 101

THESE tapestries would form a wonderful decoration for a country seat devoted largely to the pleasures of hunting. They would create a perfect atmosphere in a spacious room. Tapestries with religious or mythological subjects are abundant. Hunting scenes are rare, particularly an entire set of six pieces.

These tapestries are undoubtedly French, and belong to the period of Louis XII. They are still Gothic in spirit, though the influence of the Renaissance is shown in certain details. The tapestry most closely related to the present set in character is the one of "The Prodigal Son" in the Cluny Museum, reproduced in Guiffrey, "Tapisserie", Fig. 40.

Venerie, the passion and peculiar prerogative of kings and nobles during the Middle Ages, was a great inspiration to the arts. The great men and mighty hunters loved to adorn their palaces and châteaux with tapestries representing hunting scenes, and miniature paintings with the same fascinating subject were not less in favor in early European than in Persian art.

One of the monuments of French miniature paintings is *The Book of the Hunt*, by Gaston de Foix, written between 1387 and 1391. The finest copy of this book, now in the National Library in Paris, was produced between 1440 and 1450 and is illuminated with eighty-eight miniatures, which seem to have been painted by an artist who must also have been a designer of tapestry cartoons. The famous set of tapestries with hunting scenes now in the collection of the Duke of Devonshire, is about twenty years later: a tapestry that seems almost to belong to the same set, may be seen in the museum in Minneapolis. The fine hunting tapestry in the Metropolitan Museum of Art is, again, slightly later than the Devonshire tapestries, while the notable *Hunt of the Unicorn*, formerly, and for many generations, in the possession of the de la Rochefoucauld family, and recently exhibited at The Anderson Galleries, and acquired by a New York collector, belongs probably to the decade between 1480 and 1490. A tapestry with falconers, in the Cluny Museum, reproduced by Guiffrey, Fig. 43, shows the type of hunting tapestry of the time of Louis XII—the "Father of his Country" and the husband of the beautiful Mary Tudor, whose romance with Charles Brandon is a still vivid and moving story. The tapestries of the present series belong also to the same period, and they reflect strikingly the passing Gothic age, and the coming Renaissance.

Broadly speaking, three styles are reflected in tapestries and the allied miniature paintings.

The first style, represented by the Angiers tapestries, the miniatures of the Gaston de Foix manuscript, and a few single tapestries, is characterized by special composition, soft, flowing lines, naïve interpretation of expressions, forms and space.

The second style is impressed with the realism of detail typical of the second half of the fifteenth century, yet there is no aim, apparently, at three-dimensionality; the realism consists rather in a quaint accumulation of things observed than in the comprehensive concept of an ensemble. A particularly striking example of this type is the series of "The Hunt of the Unicorn." More solemn versions are the monumental tapestries picturing the Life of the Virgin; these and kindred weaves introduce a grave rigidity into the exuberantly rich compositions of religious and allegorical subjects.

The third decided style is determined by the gradual filtering in of the Italian Renaissance, combining analytical realism with the rhythmic harmony of antique art.

In the tapestries of the Angiers group, the figures scarcely move. They stand in dignified, balanced attitudes, and even if the interpretation of motion is attempted, it is rather symbolized than represented.

In the tapestries of the middle of the 15th century, the artist begins to understand what motion is. The feet, legs, arms, hands all move in the same swing, but they move by themselves, not *uni sono*, as musicians would say.

The Renaissance analyzes motion. It interprets all units as swinging together in one big rhythm, and it discovers the secret of the *contra posto*, in which two movements in opposite directions result in perfect harmony: for example, a man running forward, but turning his head and shoulders backward, looking at the pursuer, a woman moving away from another figure, but offering at the same time a basket of fruit. This motif of the *contra posto*, of course, is one of the basic elements of the dance. Its occurrence in painting and tapestry designing is one of the most characteristic tests for Italian and Renaissance influence. It is the leading motif in the work of Barent van Orley, the Flemish pupil of Raphael who superintended the weaving of the Master's cartoons in Brussels. The most famous set of his tapestries is "The Hunts of Maximilian," woven after 1525, and of which the small sketches by Barent van Orley are still preserved in the Louvre in Paris.

These Hunts of Maximilian are a new departure in the art of tapestry designing, applying the entire experience and teachings of the Renaissance, not to a classic, but to a modern realistic subject. Everything is there, a perspective, giving three-dimensional depth to the landscape, balance of composition, and a freedom and ease in the contrasting movements of the people represented, that had never been realized before in the Northern countries.

Everybody has had a predecessor. There is clear evidence that minor artists before Barent van Orley attempted to pour Italian freedom of

movement into the realistic compositions so much in favor in the second half of the 15th century. There is, for instance, in the Cluny Museum a tapestry representing the Prodigal Son leaving his paternal home, which combines a thoroughly Gothic conception with a naïve interpretation of the methods of Italian classicism. In the present set of six hunting tapestries, a strictly Gothic spirit in the interpretation of the details also is visible. The outlines of the figures are broad, summary and characteristic. The energetic hatchings, interpreting the modelling of draperies, show exactly the technique that was in common use in the later Gothic tapestries. The rendering of trees, foliage and fruit has also the energy and force of an artist who fills a traditional mould of strong and expressive form with new experience. The landscape is limited to a few expressive, we might almost say, expressionistic lines and masses. In the interpretation of the figures, however, a new spirit is awakened. Some figures, like the woman riding in the falcon-hunting tapestry A, are still fully Gothic in spirit. Some compositions, like the group of men hunting the she-wolf, are almost entirely Gothic in conception, and save the slight difference in costume, are strongly reminiscent of the scenes of "The Hunt of the Unicorn." Others, as for instance, the falcon-hunting tapestry B or the composition of the barbecue, F, show clearly the mark of Italian influence. Remarkable is the love for the *contra posto*, which is noticeable in many of the figures. It is sufficient to mention the page in tapestry A, all three figures in B, and practically all the figures in E and F. The tapestry F (the barbecue) is particularly interesting, as the artist tries to represent here a series of postures and movements that involve specially difficult problems for the designer—a man climbing a tree, another bending down, a third cutting bread, bending slightly to the left, all in unusual, somewhat accidental movements which a Gothic artist would never try to represent. We see here the forerunner of the spirit that found its full expression in Barent van Orley.

The Six Tapestries represent the following subjects:

A THE DEPARTURE FOR THE FALCON HUNT

A young lady in the foreground on horseback, the horse led by a young page. Directly behind her, to the right, stands a man holding a falcon, and a horse. Other attendants, with dogs and on horseback, behind.

Height, 11 feet; width, 12 feet, 2 inches

[SEE ILLUSTRATION]



B THE PURSUIT OF THE HERON

A young cavalier is galloping in the centre. The falcon is on his right hand. An elderly man on horseback behind him is watching the falcon in the air, forcing the heron downward. To the lower right, a young attendant in puffed and richly slashed costume. A couple of lovers in the upper right. *Height, 10 feet, 9 inches; width, 8 feet, 6 inches*

[SEE ILLUSTRATION]



C HUNTING THE WOLF

A mediæval city in the background, with a group of falcon hunters. In the foreground, to the left, the wolf with his mate and three cubs. The animals are attacked by three hunters, one with a crossbow, the second with a three-pronged spear, the third with a broad-bladed spear and crossbar, such as was used in the late Middle Ages for boar hunting. Two other hunters, one with a three-pronged fork, the other blowing a horn, in the background.

Height, 10 feet, 6 inches; width, 10 feet, 8 inches

[SEE ILLUSTRATION]



D HUNTING THE STAG

Three hunters on horseback to the left, one blowing a horn, an attendant holding a hound to the right, the stag running in the upper right among a group of trees of beautiful design.

Height, 11 feet, 1 inch; width, 8 feet, 4 inches

[SEE ILLUSTRATION]



E FORCING THE STAG THROUGH A RIVER

Three mounted hunters, with drawn swords and lance, to the left. In the foreground, two hunters running, one with a long spear, the other blowing the horn. In the middle, the stag crossing a wavy river. In the upper right, a gentleman and lady seated in quiet conversation, and a servant bringing them a letter. The background with farm-houses, etc., is particularly charming.

Height, 10 feet, 7 inches; width, 8 feet, 10 inches

[SEE ILLUSTRATION]



F THE BARBECUE

The hunt is finished. In the foreground, the hounds held back by the attendants, and to the left, a man climbing a tree. In the middle ground, a cloth spread out, with pieces of meat or bread drenched in blood, the reward of the hounds. Behind, a group of the hunters, one blowing the horn, another cutting bread, a third watching. This latter composition is of special interest, as the artist tried to bring rhythm and variety into it.

Height, 10 feet, 9 inches; width, 13 feet

[SEE ILLUSTRATION]

There are two types of borders used in these tapestries. A, B, C and F show identically the same design of fruit garlands suspended on rings, while the left and right border is formed by a vase filled with iris, flower and fruit hangings and a group of narcissus plants above. D and E have almost the same composition on the sides, while the flower and fruit design above and below is slightly different.



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